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In his picture representing the last moments of John Brown, Mr. Thomas Hovenden has dealt with a difficult subject. It is true he has been too mindful of art philosophy to represent the climax of the act itself of kissing the negro child, but the time chosen approaches too near this point for the artistic advantage of the work. It does not necessarily follow because the sublimity of the action has been eloquently set forth in prose and verse that the subject should lend itself favorably to the treatment of the artist. In descending the steps of the jail the movement of the heroic outlaw of Harper's Ferry in bending with pinioned arms to the balustrade to bless the little child with his kiss, is cramped and difficult, and this condition is perfectly rendered. Above this poor fettered and fated body one looks for that crowning exaltation of the countenance which men wept to witness when

"The shadows of his stormy life that moment fell apart."

In some conscious degree, unfortunately, this is missed. Less power than might be expected is centred here, while some of the stronger impressions of the work are connected with the mob. To be honest one must admit that these people are much too uniformly clean and respectable and self-controlled; nevertheless masterly qualities are shown with the different groups. Admirable, indeed, are the faces of some of the men about the doorway at the top of the steps, with their assumed indifference which fails to conceal the real feeling by which they are touched and which spreads a pallor over their lips. The representation of an officer in the left foreground at the base of the steps, grasping his musket with both hands like a club as he turns with fierce authority upon a negro who presses forward against him, is a strong feature of the work. Equally so is the figure of a negro child forcing itself between the legs of the group on this side with eager head, and hand resting on one of the steps. This touch of nature being echoed in the form of another child more distant and less enterprising. Beyond the common throng in the background is shown almost the first sign of ideality. Here near the wall, within the angle of the steps, stands a negro woman in greenish dress and turban, without curiosity or sudden emotion, but with rapt, uplifted look as holding the past and future connected with this event. From the situation the distance of this figure from the outermost line of those in the foreground is only a few feet, while she has the appearance of being far away from the others, etherially shrouded and mystical. In this is the proper balance of the pre-eminent scene enacted on the stairway at the opposite side.



AN event of important interest for all art students and their friends, is that of the opening of the Hallgarten-Harper competition. This signifies for the successful candidate a European scholarship for one or two years. The benefit is to be sustained by the interest on \$10,000 as a joint fund. One half of this principal is the gift of the late Mr. Julius Hallgarten in the aid of art students. The remainder, coming from Messrs. Harper Brothers, consists of the \$4,500 offered for illustrative designs, but not awarded, subsequently increased by \$500 to form a scholarship fund. The trustees having this in charge are F. S. Church, R. Swain Gifford, F. D. Millet, Charles Parsons, and C. W. Truslow. The Hallgarten fund is managed by Dr. Felix Adler, T. W. Dewing, J. C. Beckwith, and Augustus St. Gaudens.

It has been deemed advisable by these two associations to unite the interest of the separate funds for two years to provide the scholarship mentioned, and which will be competed for next December. This is to be held tentatively the first year, its continuance being dependent on the progress of the student. All persons under thirty years of age and residents of the United States, are eligible to the competition. Students are advised to represent themselves as fully as possible in different forms of work, as studies and sketches from life and the antique, sketches from nature, original designs and works of sculpture. Mr. T. A. Wilmurt, 54 East 15th Street, is appointed to receive contributions. The jury has been chosen by votes of artists in different sections of the

country, and represents the best class of men. It consists of Messrs. J. Alden Weir, F. D. Millet, Augustus St. Gaudens, T. W. Dewing, Olin L. Warner, R. Swain Gifford, Wm. M. Chase, Abbott H. Thayer, and Walter Shirlaw. The general secretary is Mr. J. C. Beckwith, Sherwood Studio Building, from whom circulars recently issued may be obtained.



THE work of the Women's Institute of Technical Design, exhibited at the recent annual commencement, was found generally excellent by the public, the critics, and the committee on awards. It was a promising sign that the office of the latter proved unusually difficult. Not only was proper seriousness on the part of the committee indicated by this fact, but also more equality of merit among the different competitors than has hitherto been shown. The system of awards was so arranged that for designs and examples of work of various forms, the prizes ranged from \$15 to \$50 in gold, nine classes being in competition. The latter amount formed the prize awarded by Mr. William B. Kendall, and won by Miss Fannie Norris for the best design for Brussels carpet with border on lines.

The wall paper and stained glass competitions were equally close, the prizes being \$30 in each case for the best, with a second prize of \$20 for the second best wall paper. It was a surprise to some of the pupils to find the latter awarded for a very unpretentious specimen of design, although of thoroughly conventionalized and strictly harmonious character. A series of like surprises among clever but not wholly wise young designers could hardly fail to have a beneficial effect. A most pleasing design for stained glass was one of oval form, showing a beautiful arrangement of pansies. That by Miss Mary L. Waite gaining the \$30 prize offered by Messrs J. & R. Lamb, was a design for a library window, formed in small discs of varied coloring, lettered over quaintly with an early English poetical quotation. A lengthened consultation of the jury, relative to the DECORATOR AND FURNISHER prize, ended in a verdict of favor for a design for a hanging lamp in broken jewels which had one formidable competitor of the same form of decoration. The most approved example of repoussé work winning the prize of \$25 offered by Mrs. William Tod Helmuth, was an alms basin with I. H. S. in relief shown at the centre within a wreath. This very good specimen was executed by Miss Jacques, of New Jersey. Unfortunately the competition for the prize offered by Mr. William Baumgarten, of Herter Brothers, for the best design for pair of door curtains, was too slight to warrant a bestowal of the award. It is again offered for the coming year with the amount doubled.



A NEW invention by Prof. A. F. Eckhardt of the Nuremburg Academy, which is exhibited at the Cooper Institute, is curious, and, in the hands of an expert, capable of yielding artistic decorative effects. This art which is called Eidography, consists of the use of pencils charged with different colors to form designs of various kinds. On leaving the pencil the color substance is liquid, but of such chemical constituency as thereafter to solidify into forms of relief. Its application is of some scope, as it is found equally adapted to silk and to surfaces like those of wood and glass. In the former use it imitates embroidery with a fair degree of success. It is also made to represent metal work in repoussé designs. One of the preparations in plastique resembles ivory. This is applied to boxes and other objects with different depths of relief to produce an effect of ivory carving with architectural and foliage effects. In forming animals, as illustrated by the case of some horses shown both in gold and silver on little porcelain plaques, the plastic material has evidently been treated with modeling after application with the pencil. Otherwise muscles in action could hardly have been so well represented with their rounded conformation. The most serviceable form of the art will be in minor decorations. In borderings around photographs and fancy pictures are shown some of the best examples of such use. The German government has purchased the right of the inventor, to be applied in the production of water lines on paper.



AN important division of the plan for free art education, carried on by the Cooper Union, is added with the water color exhibition opened this season in one of the halls of the Inventors' Institute. This new benefit, forming a most desirable adjunct to the day and evening class instruction provided here for men and women, is also to be permanent. At the end of the present month the one hundred and twenty water color

pictures shown since the beginning of May, will be replaced by a fresh exhibition of the same class. It will be a convenience for many visitors from out of town that free admission to this gallery is the rule for every day of the week. The room has been tastefully fitted up, and includes in this initial collection many good representations of American water color painting. The greater number of these are very recent works which have not been exhibited previously. Among contributing artists are William Sartain, J. Carroll Beckwith, Chas. Warren Eaton, M. F. H. DeHaas, T. W. Wood, J. Alden Weir, A. H. Wyant, F. D. Millet, J. C. Nicoll, J. A. S. Monks, R. C. Minor, Mary B. Odenheimer Fowler, J. Wells Champney, Leon Moran, K. A. Groatorex, Laura Woodward, Hamilton Hamilton, F. K. H. Rehn, George H. Smillie, James D. Smillie, Harry Fenn, William H. Lippincott, and C. Y. Turner. The exhibition also includes a small series of models in clay by E. Kemeys. This artist whose reputation continues among uncertain foreshadowings of the future, offers creditable promise in a representation of Sitting Bull, which is the most important of the pieces shown. By those who have seen the chief of the Sioux, it is said to be a striking likeness. In artistic treatment it shows talent which should inspire its author chiefly to unflinching, hard study. In this is the great hope for our art. Most gratifying it is that varied schemes in our country so rapidly widen the means for self-improvement.



THE collection of pictures by old masters, known as the Leigh Court Gallery, was sold on June 28th at the rooms of Christie, Manson & Woods, in St. James's Square, London. This collection has been chiefly represented by Young's illustrated catalogue, issued in 1822, Smith's *Catalogue Raisonné*, and Dr. Waagen's *Art Treasures in Great Britain*. It has been highly esteemed for special works of value by Rubens, Murillo, Raffaele, and other masters.

SOCIETY OF AMERICAN ARTISTS.

BY JAMES B. TOWNSEND.

THE Seventh Annual Exhibition of the Society of American Artists opened in the south room of the Academy of Design on May 26th, and closed on June 21st. It had been anticipated with more than usual interest this year, by artists and the public, for two reasons; first, because the exceptionally good academy exhibition which preceded it, induced a natural desire to see how the "young men" would meet the great advance made by the older institution, and secondly because the exhibition, for the first time, was to be held within the very camp of the enemy, where comparisons could be directly drawn and results more easily determined. The directly antagonistic ideas of the two organizations were therefore brought this year, for the first time, into direct contact, and the result, now that the contest is over, awards the victory to the Academy, while the Society is decidedly discomfited, and doubts are even expressed as to its ability to rally, unless a complete change in its methods very shortly occurs.

It is not necessary at this time to review the history of the Society, save in so far as it bears upon the causes which have led to the surprisingly inferior and weak exhibition which it has this year made, and which compels even the majority of its best friends and hitherto warmest supporters to shake their heads in doubt. Its birth, seven years since, was hailed with joy as the earnest of a new era in American art. It began as an organized protest against hopeless mediocrity and senile weakness in painting, sustained by long established custom and ignorance, against antiquated methods and that most pernicious of all things in a country's art as in its politics, ring rule.

The enthusiastic band of young men, lately returned from foreign art schools, made their presence felt and gave every promise of becoming a power in the land. They met with all kinds of opposition and adverse criticism, some of it deserved, but which for the most part, sprang from the distrust and alarm of the members of the Academy, who having "slumbered and slept" secure in their ways for many years, viewed with apprehension this enemy at their gates. Crude and unsatisfactory in many ways as were the first exhibitions of the Society, they yet struck a note of sign and promise and stirred the somnolent atmosphere of American art, as the sultry air of a summer afternoon is quickened into life by the cool blast of a thunder storm.

As time went on and the Society was influ-

enced itself by American ideas and the strong work of such older men as the Johnsons, Wyant, Inness, and Brown, some of its stronger men in turn partially abandoned their tricks of impressionism and devotion to gloomy skies and muddy landscapes, and began to paint most encouraging canvases. Younger men still, students seven years since, who had felt the Society's influence, joined

Academy, to the injury of the latter. The bow of promise spanned the Society's horizon but two short years ago, while the outlook of the Academy was a gloomy one indeed. In two years how great and unexpected a change has occurred. The Academy closed early in

May an exhibition which, from an artistic standpoint, was the best in its history, notwithstanding a seemingly incompetent Hanging Committee and the antiquated customs which it cannot yet abrogate. The Clarke and Hallgarten prizes stimulated both the old and young men, and a new spirit took possession of the old body. The public said, "Let us wait now for the Society's exhibition, and with its probable advance on all its predecessors, we shall indeed see a future for American art." They have waited and

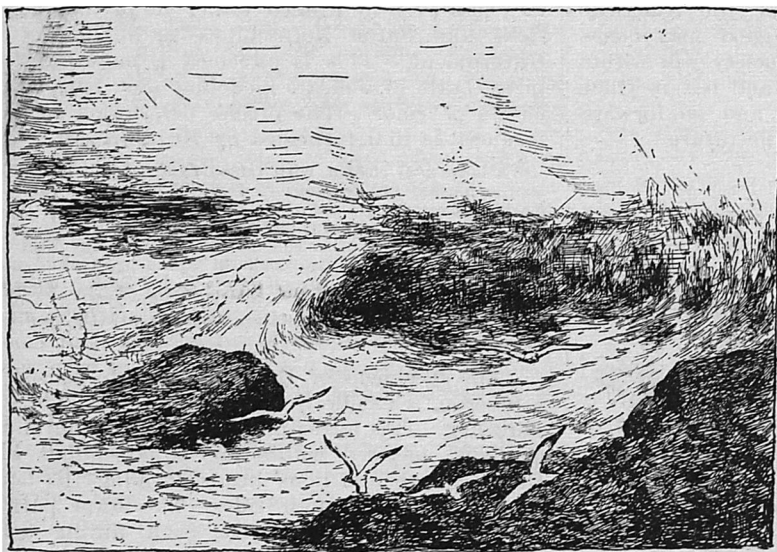
they have seen, instead of a vigorous, fine, and praiseworthy exhibition, one so poor in every way, as already said, as to make the future of the Society extremely doubtful.

It behooves the members of the Society, therefore, to at once apply the knife. Heroic measures can alone save it, and whether it be



MARKET IN VENICE, BY O. D. GROVER.

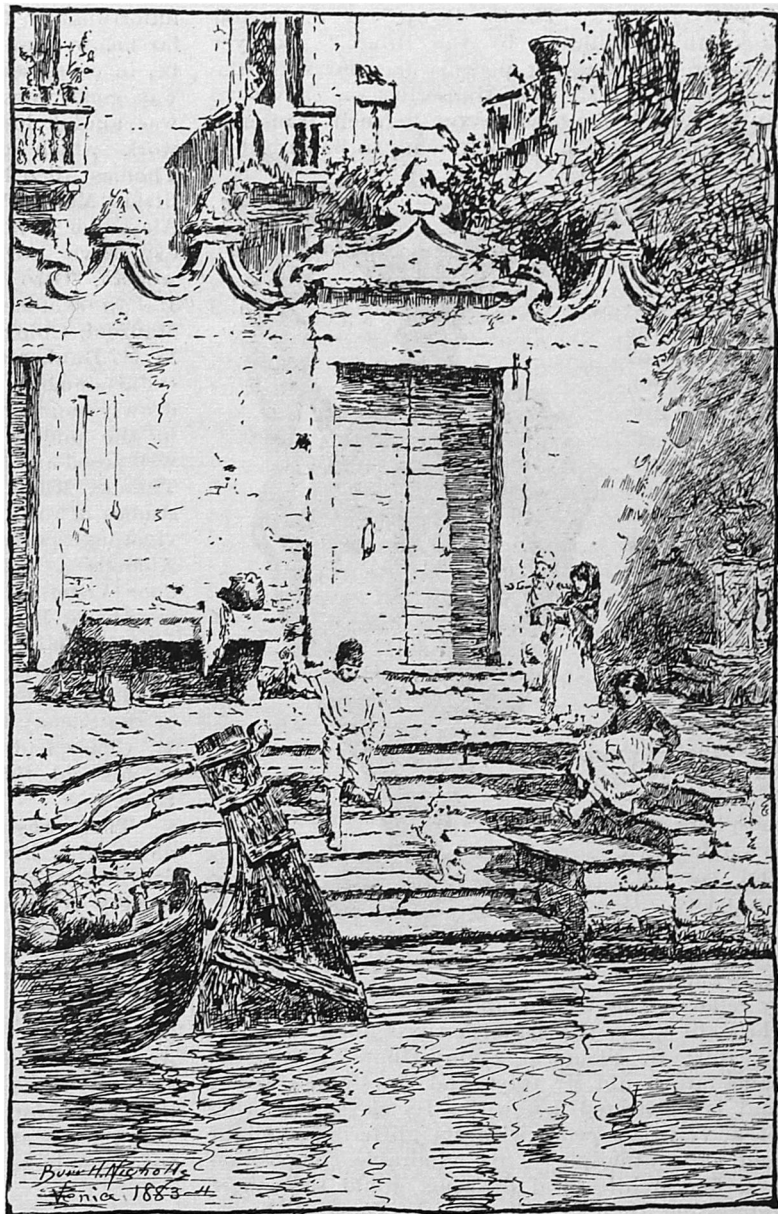
its ranks and increased its prestige by their excellent work. The Academy was stirred, and two years ago the new leaven was seen at work upon its walls, but it still clung resolutely to its old methods and seemed yet to be in profound darkness. The art public went from the Academy



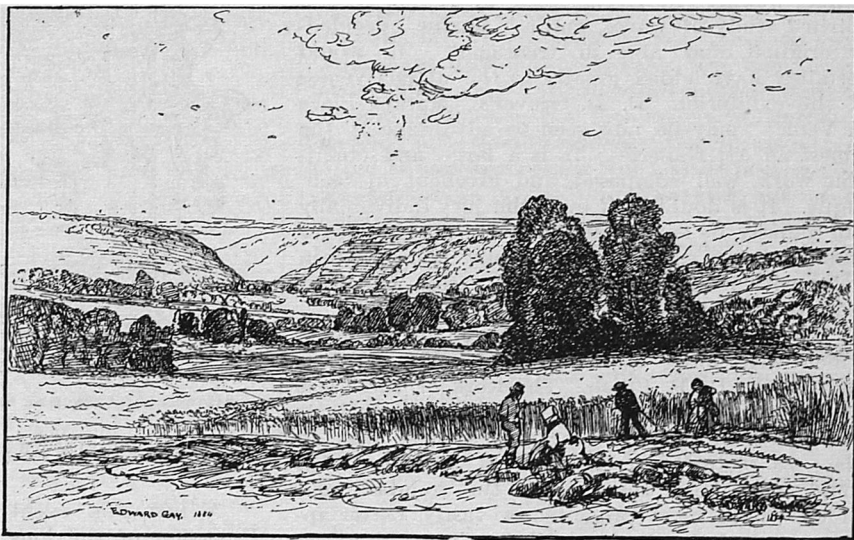
HECLA ROCK, BY REGINALD C. COX.

exhibition to that of the Society, and marvelled at the strides the young organization was making. They beheld a collection of paintings, diversified in subject and admirably executed. They saw no undue favoritism, no monopoly of the line by the original or oldest members of the Society, and departed praising the system of jury selection which the Society had inaugurated, and contrasting its liberality of spirit and consequent good results with the fossilized methods of the

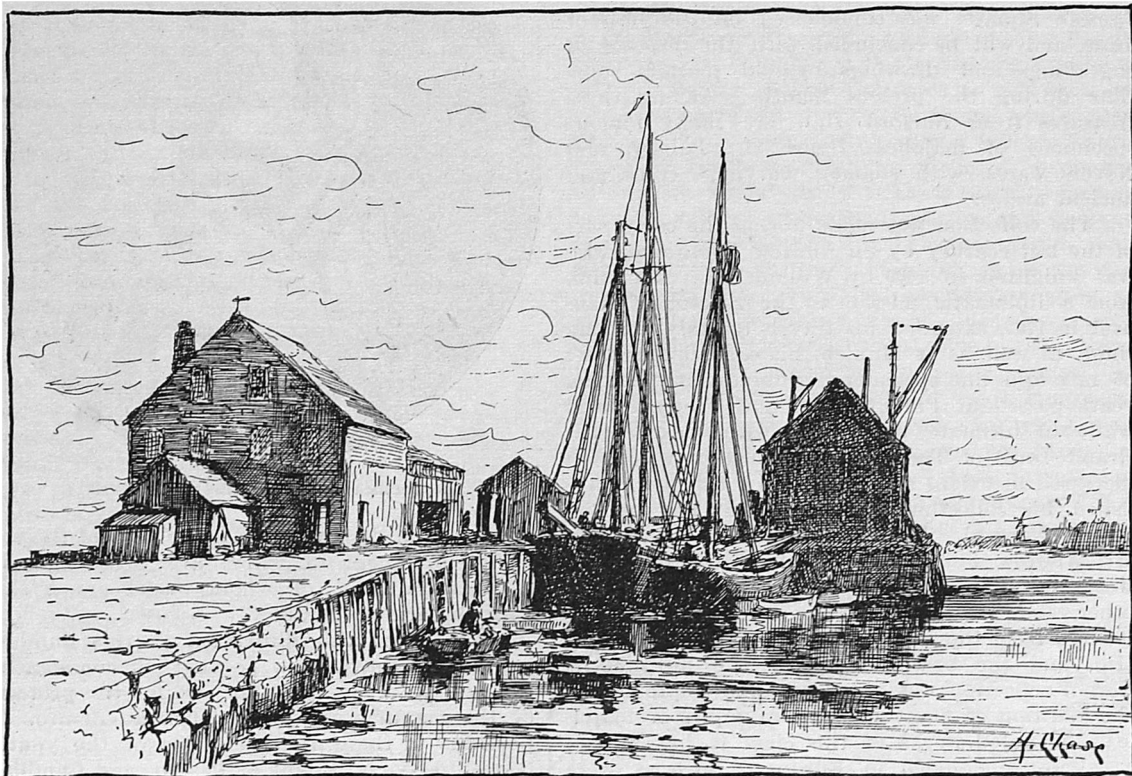
that jury selection has from a good, by bad management, grown into an evil, or whether, as seems most likely from appearances, ring rule has in turn fastened its grip upon the Society's vitals, it must be at once eradicated.



SUNNY HOURS, BY BURR H. NICHOLLS.



FARM SLOPES OF THE MOHAWK, BY EDWARD GAY.



A QUIET HAVEN, BY HARRY CHASE.

Much has been written and more said regarding the pictures accepted and hung at the exhibition. Brief mention only will, therefore, be made of them in this article, but that the readers of this journal may see an evidence of the course pursued by the managers of the exhibition, and which has produced a widespread chorus of annoyance and protest from press and public, with hardly one dissenting voice, illustrations of five among the best pictures rejected, are given here. The lateness of the season and the absence from the city of many of the artists, prevented the procuring and publishing of more at this time, but these presented will be sufficient to give some idea to all those who visited the exhibition an idea of the quality of much of the works refused and to compare it with that of the pictures accepted. "A Quiet Haven," by Henry Chase, is worthy a place in any exhibition. In composition and rendering, it calls for little but praise. It may need the clever contrasts and blending of color, and the effect which William N. Chase's "Garden of the Orphanage," or his "Orphan," for instance, possesses, but as a faithful transcription of the scene which the quiet little harbor presented to Henry Chase's eyes, it could not be improved upon. It does not startle us, to be sure, it calls for no expression of surprise, but it charms us nevertheless in every way, and is true art. Edward Gay's landscapes are well known. They are not painted in the manner

of Kenyon Cox's "Thistle Down," or J. Carroll Beckwith's "Children by the Brook," and yet there are not wanting persons familiar with the localities which Mr. Gay transcribes on canvas to say that he is most successful in such transcriptions. He is not a Munich man, to be sure, but it was thought

and hoped the Society had gotten out of the hide-bound adherence to the methods of that school, and were prepared to accept good work whenever it was offered. The present canvas of Mr. Gay's, "The Mohawk Valley," is one of the best he has done of late years. It has delicious out door feeling, good atmosphere, and is well handled and carefully painted. It would, with Mr. Chase's, have immensely relieved the barren and empty appearance of the walls where the exhibition was hung.

Burr H. Nicholl's "Sunny Hours" shared the same fate as did Mr. Gay's and Mr. Chase's works, and is illustrated herewith. Its clever rendering of a Venetian scene, with its glittering sunlight and clear atmosphere, its admirable composition and fine architectural drawing, would seem more interesting than N. G. Bunce's Venetian boats, excellent in their way, but by this time decidedly familiar and one of which might have satisfied a thirsty public. In Hecla Rock R. C. Cox gives a spirited study of waves, and a "Marine" decidedly original and able in treatment. It would certainly have added greatly to the attractiveness of the exhibition. O. D. Grover's "Market Place in Venice" may be now seen to advantage at the American Art Galleries. It is a large and creditable work, well composed, and excellent in technique. It is doubtful if even the jury individually can gainsay its superiority in every way to Roger Donoho's vast expanse of carefully laid on green paint with its absolute stupidity, except as a good piece of technique.

There were 88 pictures accepted by the jury, which were hung by D. W. Tryon, Kenyon Cox, and George De F. Brush. The work of these last named gentlemen was fairly well done, albeit it may not have been a remarkably difficult task to place 88 pictures on the wall of a room which could have held three times the number, and which would have presented a vastly better appearance had they been so filled. That Mr. Brush had one picture on the line, Mr. Cox two, and Mr. Tryon two, need not also be wondered at, for they had so much line space that the placing of these large canvases upon it was, on the whole, advisable. This arrangement, on the whole, was also good, and they, doubtless, did their best with the material at hand. The quality of this material, had it been of a superior order, might have compensated for its deficiency in quantity, but

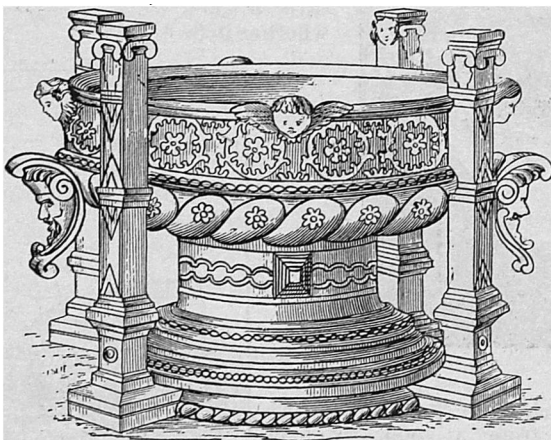


NEVERS EWER, ITALIAN PERIOD.
(FOUNTAIN COLLECTION).

unfortunately for the Society, it fell so far below that of previous years as to be, in every sense, disappointing. There was good work here and there, but it was almost lost in the worse than bad work which generally surrounded it. Thomas Allen had a refined and delicate little "Marine" which was skied, J. W. Alexander a strong, finely modeled and expressive portrait of a middle-aged woman, Otto H. Bacher four clever Italian sketches, of which the "Calle Manzoni, Chioggia," was by far the best; D. M. Bunker two landscapes, of which "Midsummer" was a charming rendering of a drowsy summer day, and was well painted, save in the middle distance; I. H. Caliga a strong, well-posed and expressive "German Schoolmaster;" Thomas Millie Dow two delicate and delightful studies of roses, and an unaffected, intelligent and vigorous portrait of himself. Rhoda Holmes Nicholls a well conceived and carried out outdoor Venetian scene, with lovely coloring and atmosphere; B. C. Porter a "Portrait of a Lady," a splendid subject, but to which he has failed to give satisfactory fulfillment.

Those who have been considered the leaders of the Society were variously represented. William M. Chase had six examples. There were touches of his old time clever rendering of details in these.

There was a decadence, as has been shown, all along the line, a decadence which is indeed grievous when the past history and promise of the Society is remembered. Small wonder is it that from such an exhibition only four sales were made; small wonder that the Society members are filled with foreboding and its enemies with joy, and that an Academician is contemplating a painting of "The Decadence of the American Artists." From evil, however, good may come, and it is to be hoped that the Society will within the year, arise, cast off the bars and fetters which now confine and press it down, and go forward with new hope and courage for the future.

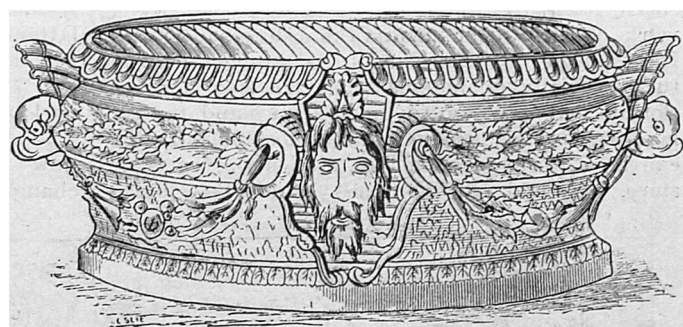


SALTCELLAR FAÏENCE DE HENRI II. (FOUNTAIN COLLECTION)

THE FOUNTAIN COLLECTION.

A NOTABLE event in London is that of the dispersion of the long celebrated Fountaine Collection, of which the sale, conducted by Messrs. Christie, Manson & Woods at their rooms in St. James's Square, was commenced on the 16th of June, and will be concluded with the disposal of engravings and drawings by old masters some time during the present month. Among these treasures from Narford Hall are many famous specimens of majolica, Henri II., Palissy, and Nevers wares, with enamels, carvings, coins, and ancient armor.

The collection was made during the early part of the last century by Sir Andrew Fountaine, who was knighted in 1699 by William III., and who, from a diplomatic mission to the Elector of Hanover in 1701, extended his travels to Italy, making there, as well as at Munich, his earliest purchases of rare and fine specimens. Subsequently, during years passed at Paris, Rome, and Florence, and while in intimate association with Cosmo III., Grand Duke of Tuscany, his collection was much increased in extent and value. In 1732 he established his collection permanently at his country seat at Narford. This was inherited by the late Mr. Andrew Fountaine, by whom the collection was arranged and also increased through sales of other establishments. Among its specimens is one secured from the Walpole collection of Strawberry Hill, and the breaking up of the magnificent Bernal collection was an opportunity improved by the addition of many valuable examples of majolica; in noted works of this class it has ranked as almost unequalled in Europe. Such as were obtained from the Bernal collection were of the



PALISSY CISTERN (FOUNTAIN COLLECTION).

highest celebrity from the acknowledged extraordinary taste and discrimination of this connoisseur.

Immense prices were paid for many of the specimens, the government securing three-fourths of the majolica for the British Museum and Marlborough House. Among pieces purchased by Mr. Fountaine was a Gubbio plate, by Maestro Giorgio, for which was paid £142. This specimen was formerly in the collection of the Abbé Gianbattista Passeri of Pesaro, a writer on Italian majolica, in whose work of the last century it is described. The Fountaine collection has been rendered in part familiar by reproductions of noted pieces in different works on ceramics. In Delange's *Receuil de Faïences Italiennes*, the same author's *Monographie de l'Ouvre de Bernard Palissy*, Marryatt's *History of Pottery and Porcelain*, and the *Vetusta Monumenta*, have been engraved many of these specimens. Their sale provides collectors of our generation a rare advantage which probably they have not been slow to understand.

The example of Palissy fabrication engraved in this issue of the DECORATOR AND FURNISHER, represents a rich division of the collection which in this class of works has been considered without its equal even in France, either in private collections like Baron Rothschild's, or in those of the Government. This is esteemed a most beautiful piece both in delicate modeling and harmonious effects of color. The precise description here introduced is that furnished by Mr. Marryatt:

A large oval cistern, with raised band of oak leaves and acorns, masks, and festoons of fruit. The head is that of a marine deity; the ground of the scroll upon which it is placed is of a grayish blue, and is indented with wavy lines to represent water. On the other side of the cistern is the head of a female with wild hair (two locks of which are tied together under her chin), and a row of beads in her hair. In the festoons are flowers instead of fruit. The rustic ground is of an extremely rich dark-blue. Dimensions: 3 feet 1 1/2 inch long, 2 feet wide, and 14 1/2 inches high.

The specimens of Henry Deux ware consist of a biberon, a candlestick, and a *mortier à cire* or saltcellar. This latter piece (see illustration) shows the bowl enclosed within four square pillars with Doric capitals and lions' heads, forming the letter H on each of the four sides. The lower part of the bowl is fluted spirally, each fluting being ornamented with a rosette. On each side is a projecting shield with a mask, and around the upper part of the bowl is a broad band of ornaments with four cherubs' heads in relief. A border encircling the lower part of the bowl is of birds' heads, specified as cocks' heads in exact descriptions of collectors. The flambeau is of



MADONNA PLATE (FOUNTAIN COLLECTION).

architectural design in the lower part of the stem, in the ornament of which are three figures of children in relief, of whom one bears a shield with the arms of France.

The Sforza dish illustrated in this number is believed to have been painted to commemorate the passing of an edict in 1486 for the protection of the manufacture of majolica at Pesaro. The portraits in the center are those of the youthful Giovanni Sforza, Count of Pesaro, and Camilla da Marzana, his father's widow, who granted the edict.



DISH COMMEMORATIVE OF THE EDICT PASSED BY GIOVANNI SFORZA
(FOUNTAIN COLLECTION).